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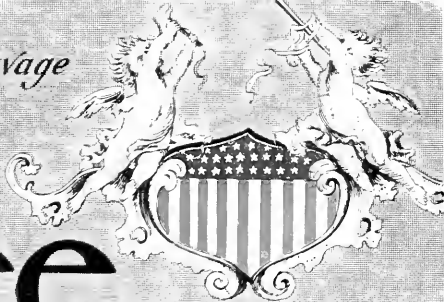
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The

Yankee Consul



MUSIC OPERA
2 ACTS

WORDS BY

Henry M. Blossom Jr.

MUSIC BY

Alfred C. Robyn



M. WITMARK & SONS
NEW YORK CHICAGO LONDON SAN FRANCISCO
JOSEF WEINBERGER - LITZKY AND VIERNA
CANADIAN AMERICAN MUSIC CO. LTD.
TORONTO

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THE YANKEE CONSUL



A MUSICAL COMEDY

...

BOOK & LYRICS BY

HENRY M. BLOSSOM, JR.



MUSIC BY

ALFRED G. ROBYN.

VOCAL SCORE, Pr. \$2.90 net.

" " 6/8 "



VOCAL GEMS, Pr. 50¢ net.

" 2/8 "

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NEW YORK, CHICAGO, LONDON,
VIENNA-LEIPZIG, SAN FRANCISCO, TORONTO,
JOSEF WEINBERGER, CANADIAN AMERICAN MUSIC CO. LTD.

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“THE YANKEE CONSUL”

A Comic Opera in Two Acts.

Produced under the Management of

HENRY W. SAVAGE.

Book and Lyrics by
HENRY M. BLOSSOM, Jr.

Music by
ALFRED G. ROBYN.

CAST OF CHARACTERS.

DON RAFAEL DESCHADO, Governor of Puerto Plata.	JACQUES KRUGER
GEBUBLER, his Secretary.	HENRY BROWN
CAPT. LEOPOLDO, of the Dominican Army	HUBERT WILKE
LIEUT. COMMANDER JACK MORRELL, of the U.S. Gunboat "Vixen".	HARRY FAIRLEIGH
ABIJAH BOOZE, American Consul in Puerto Plata.	RAYMOND HITCHCOCK
CARLOS, vender of baskets.	J. P. COOMBS
SANCHO, proprietor of Los Dos Toros Restaurant.	FRANK RANNEY
NUNEZ, chef of Los Dos Toros Restaurant.	ALBERT JUHRE
FELIPO, telegraph operator.	JACK PRATT
RODRIGO,	BASIL MILLSPAUGH
MIGUEL,	HARRY HADLEY
VASQUEZ, Vice President	ANGELO RICARDO
DONNA TERESA, a wealthy widow	EVA DAVENPORT
BONITA, her daughter.	FLORA ZABELLE
PAPINTA, her niece	ROSE BOTTI
INEZ, Sancho's wife.	ESTRELLA CARMICHAEL
JUANITA, a flower girl.	DIAMOND DONNER
ESTRELLA, a fruit girl.	MAY WHEELER
MANCA, a barnmaid.	SALLY MC NEEL
ANITA,	MAE DARLING
JACINTA,	LILA CONQUEST
FRANCESCA,	MADGE BURGESS
PANILLA,	SOPHIE WITT
MARIA,	LILIAN ELREDGE
CAMILLA,	ZANA AUSTIN
LEONORA,	MAE FLAVIN
BELLA,	GERTRUDE O'NEIL

Friends of the girls

Flower girls, Fruit venders, Beggars, Soldiers, Dancers etc.

SCENIC LOCALE.

ACT I—A public square in Puerto Plata, Republic of Santo Domingo. Time - Morning.

ACT II—Exterior of Governor mansion. Time - Evening of same day.

Staged by GEORGE MARION.

Musical Director. FRANK DARLING.

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THE YANKEE CONSUL.

Comic Opera in Two Acts.

Overture.

Words by HENRY M. BLOSSOM, Jr.

Music by ALFRED G. ROBYN.

Allegro con brio.

Piano.

The musical score is written for piano and consists of four systems. The first system is marked 'Piano.' and 'Allegro con brio.' with a forte (f) dynamic. The second system features a melody in the right hand with a crescendo and a melody in the left hand. The third system continues the melody in the right hand with a forte (f) dynamic and a melody in the left hand. The fourth system features a melody in the right hand with a piano (p) dynamic and a melody in the left hand, marked 'cresc. poco a poco'.

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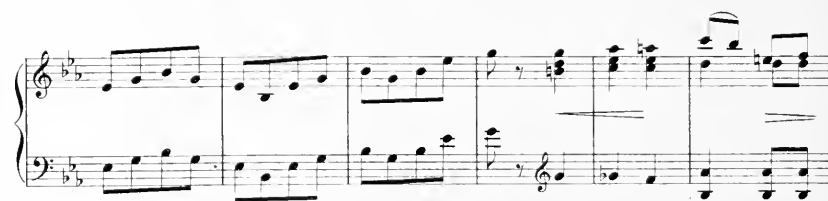
First system of musical notation. The treble clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The bass clef staff provides a harmonic accompaniment with chords. The tempo/mood marking *cresc. poco a poco* is written above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a half note. The bass clef staff continues the harmonic accompaniment with chords. A fermata is placed over the final chord of the system.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff provides a harmonic accompaniment with chords. The dynamic marking *ff* is written above the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff provides a harmonic accompaniment with chords. A fermata is placed over the final chord of the system.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff provides a harmonic accompaniment with chords. A fermata is placed over the final chord of the system.



Moderato.





Allegro.

This musical score is for a piano piece, page 13, marked 'Allegro.' The key signature has two flats (B-flat and E-flat). The score is written for piano with a grand staff (treble and bass clefs). It consists of five systems of music. The first system has four measures. The second system has four measures, with a fermata over the first measure of the treble staff. The third system has five measures, with a fermata over the first measure of the treble staff. The fourth system has five measures, with a fermata over the first measure of the treble staff. The fifth system has five measures, with a fermata over the first measure of the treble staff. The tempo marking 'Allegro.' is at the top left. The dynamic marking 'Piu mosso.' appears in the fifth system, measure 5. The score includes various musical notations such as chords, single notes, and rests.



No 1.

Opening Chorus.

Words by
Henry M. Blossom Jr.

Music by
Alfred G. Robyn.

Con Spirito.

Piano. *mf*

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of piano accompaniment. The first system is marked 'Con Spirito.' and 'Piano. mf'. The second system continues the melody. The third system features a 'ff' (fortissimo) dynamic. The fourth system shows a more rhythmic, eighth-note pattern. The fifth system concludes with a final chord. The score is written for piano with a grand staff (treble and bass clefs).

CHORUS.

SOP. & ALTO.

Vi - va! the gay fi - es - ta, We greet the hap - py day — From

TEN.

Vi - va! the gay fi - es - ta, We greet the hap - py day — From

BASS.

mf

ris - ing to si - es - ta, We'll dance and sing and play — Vi -

ris - ing to si - es - ta, We'll dance and sing and play — Vi -

va! the flags are fly - ing, The day is warm and bright — Then

va! the flags are fly - ing, The day is warm and bright — Then

why should joy be dy - ing, When hearts are light? Vi -

why should joy be dy - ing, When hearts are light? Vi -

va! Vi - va! Be mer - ry one and all. See the

va! Vi - va! Be mer - ry one and all. See the

winds are with the waves at play, The state - ly ships sail down the bay. Vi -

winds and waves do play, and ships sail down the bay. Vi -

winds are with the waves at play, The state - ly ships sail down the bay. Vi

va! ——— Vi - va! ——— A toast to all the fair! Let us

va! ——— Vi - va! ——— A toast to all the fair! Let us

ff

drive a - way dull care, Come greet the fair, Let us drive a - way dull

drive a - way dull care, Come greet the fair, Let us drive a - way dull

v

care and greet the fair.

care and greet the fair.

Allegretto tempo.

f

GIRLS.

To day our off-rings to the saints we've

brought, With thots of love sin - cere our hum - ble prayrs are

fraught

MEN.

To - day we stake our hap - pi - ness for

life As each shall ask some maid to be his

Vi - va! we say, Let ev - 'ry one be gay.

Vi - va! we say, Let ev - 'ry one be gay.

wife,

O - ver head the sky is clear, All are hap - py far and

O - ver head the sky is clear, All are hap - py far and

mf

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

mf

cheer. Ah! Bells are

cheer.

CHORUS.

O - ver head the sky is clear, All are hap - py far and near, Bells are

O - ver head the sky is clear, All are hap - py far and near, Bells are

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

Ah! Ah! Ah!

Sound a - - gain, the
 Sound a - - gain, the

loud huz - - za! Ah!
 loud huz - - za! Ah!

Ah! 'Tis

Ah! 'Tis

glor - ious thus to pass the time a - way in

glor - ious thus to pass the time a - way in

play.

play.

OCTETTE.

Ta - ra - ra - ra - Ta -

CHORUS.

Vi - va! the glad fi - es - ta! We

- ra ta - ra ta - ra Ta - ra ta - ra Ta -

greet the hap - py day From ris - ing to si - es - ta, We'll

ra ta-ra ta-ra Vi - va! the flags are fly - ing, The

dance and sing and play Vi - va! the flags are fly - ing, The

dance and sing and play Vi - va! the flags are fly - ing, The

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

day is warm and bright Then why should joy be dy - ing, when

day is warm and bright Then why should joy be dy - ing, when

day is warm and bright Then why should joy be dy - ing, when

The piano accompaniment continues with a similar melodic and harmonic structure, featuring a treble and bass staff with various musical notations including slurs and ties.

hearts are light — Vi - va! Vi - va! Be

hearts are light — Vi - va! Vi - va! Be

hearts are light — Vi - va! Vi - va! Be

hearts are light — Vi - va! Vi - va! Be

mer - ry one and all, See the winds are with the waves at play. The

mer - ry one and all, See the winds are with the waves at play. The

winds are with the waves at play. The

mer - ry one and all, See the winds and waves do play. The

mer - ry one and all, See the winds are with the waves at play. The

f

[illegible]

fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!

mf

ff

ff

No 2.

The Hammers Will Go Rap, Rap, Rap.

DUET.

Bi and Papinta.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn.

Allegro moderato.

BI.

This world is so cen-
Now don't you get the

so - ri - ous a lot, So prone to scan - dal, lies and "Tom-my - rot," Live like 'a - ny
no - tion in your mind, That all re - straint you're going to leave be - hind. Get - ting mar - ried

saint and like as not, Thro' some mis - hap, You may be most em -
you are apt to find, A han - di - cap. For right at home, con -

bar - rass - ing - ly placed, In fear of be - ing fear - ful - ly dis - graced, All your friends will
ten - ted you must stay, And cook your "hub - by" three good meals a day. If you don't, it's

DANCE. P.A.P.

con-gre-gate in haste, And their hammers will go rap, rap, rap. I'm
ver-y safe to say, That the hammers will go rap, rap, rap. I

DANCE. B.I.

cer-tain that one's friends a - dore us. Just
think that you are sim-ply shock - ing. Just

P.A.P.

lis - ten to the an - vil cho - - rus. Well I don't care what
lis - ten to the ham-mers knock - ing. I prom-ise you I'll

a - ny one may say, My mind's made up I'm going to run a - way, Con - fi - dent - ly
do just as I ought But as for cook-ing I was nev-er taught We shall board don't

trust - ing that I may meet no mis - hap. Ah _____
 think that I'll get caught in such a trap.

B1.
 While not ex - act - ly
 You must not run poor

I'll come home a
 If I do, he'd

fit - ted for a guide, I'll state one truth that can-not be de-nied You'll come home a
 "hub-by" in - to debt, You must no long-er friv-ol or co-quet, If you do, I'd

1. 2.
 hap-py lit-tle bride, Or the ham-mer will go rap, rap, rap. rap.
 like to make a bet That the ham-mer will go rap, rap, rap. rap.

SLOW DANCE.



Ye Ho!

No 3.

Oh, glad is the life of a sailor at sea!

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn

Allegro vivace. MALE CHORUS.

Voice. Who comes here? Who

Piano. *mf*

FEMALE CHORUS.

comes here? It seems to be an

BLANCA.

Bi-en-ve-ni-do, thus we wel-come

of-fi-cer and some of his com-mand.

you, And in our fes-tive joys we'd have you share, To grace our

p *sfz*

JACK.

fete you've come in good sea-son. Kind friends we thankyou for this

wel - come, 'Twill give us joy, in - deed, to be your guests while we are

here, 'Tis luck in - deed that we should have been or - dered To Por-to

Pla-ta, At this, a most au - spi - cious time. For while at sea such beau-ty

we sad - ly miss.

Wel - come, tell us all the news! What be -

CHORUS.

falls you on a cruise? The re - ci - tal will de - light

The re - ci - tal will de - light

all, don't re - fuse

all, Pray don't re - fuse.

ff

Allegretto con moto.

JACK.

Oh, glad is the life of a sai - lor at sea A -
land lub - bers sit by their fire - sides at night, Con -

Allegretto con moto.

mf

board of a man — o' war — Our ship is our sweet - heart, as
tent in their com - fort and ease, — They nev - er shall know the wild

true as can be, Our home is wher - ev - er we are — The
thrill of a fight, Nor ev - er the bless - ing of peace — To

hours may be long and the work may be rough, The la - bor can do us no
love the fair wom - en of ev - er - y cline, Oh, who but a sai - lor has

harm — At times there is fight - ing that's dang-'rous e - nough, It
heart? — To love them all tru - ly, if but for a time, To

lends an ad - di - tion - al charm. So o - ver the o - cean we
kiss them good - bye, lads, and part. So o - ver the o - cean we

rall. *p*

mer - ri - ly sail, Ye - ho! — We
mer - ri - ly sail, Ye - ho! — CHORUS.
Ye - ho! —

laugh at a calm or a threat - en - ing gale, Ye - ho! — Oh,
Ye - ho! —

MEN.

who is from care so free So heart-y and hale as

Ho, ye - ho, ye - ho! Ho, ye -

we With arm-ful of girl and

ho, ye - ho, Ho, ye -

heart-full of song Wher-ev-er our ship may be? Ye -

ho, ye - ho, ye - ho, ye - ho!

ho! _____

Girls and Men.

O - ver the o - cean we mer - ri - ly sail, Ye -

f

Ye - ho! _____

ho! _____ Ye - ho! _____ We laugh at a calm or a

threat - en - ing gale, Ye - ho! _____ Ye - ho! _____ Ye -

JACK.

Fill us a howl that's large and long! Here's to our Coun - try

ho, ye - - ho, ye - ho, Ho, ye - -

ho, ye - - ho, ye - ho, Ho, ye - -

CHORUS.

right or wrong! Hip! Hip! Hip! Hip! Hip! Hur - rah! — Ye -

Hip! Hip! Hip! Hip! Hip! Hur - rah! — Ye -

ho, ye - ho! Hip! Hip! Hip! Hip! Hip! Hur - rah! — Ye -

ho, ye - ho! Hip! Hip! Hip! Hip! Hip! Hur - rah! — Ye -

*ff**f*

ho! _____ Ye - ho! _____ JACK. The

1.

ho! _____ Ye - ho! _____

1.

2.

ho! _____

2.

No 4.

In old New - York.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano. *f*

1. I've knocked a - round the world, — From the E -
2. I spent a week in Lon - don once But I
3. The first time I struck Par - is I — was

qua - tor to the Pole, In Eu - rope I've seen all there is to
did - nt see the town, They had a beast - ly fog on, dont - cher
just a lit - tle green, I could - nt tell the "couch - ey" where to

see . I've trav - elled thro' the O - ri - ent, and
 know, I tried to buy a lan - tern just to
 stop. The peo - ple "took me in" all right, and

take it on the whole There's noth - ing new that is - n't old to
 find my way a - round, But found it was a game that did - n't
 treat - ed me *tres bien* But when my coin was gone, I was *de*

me. I found it fun to jol - ly up the
 go. I asked the clerk the price of one, he
trop. I've heard it said the Lat - in race are

lit - tle Jap - an - ese, I found the girls were cold in Chi - li,
 said "a guin - ea" then I asked him if he meant a guin - ea -
 all on the de - cline. Per - haps they are, but just the same that

ver - y smooth in Greece, But nev - er in my most for - get - ful
 "pig" or a guin - ea - hen? Ill nev - er try to "kid" a bloom - in'
 "bunch" got all of mine, They par - leed all their bets on me and

mo - ments did I cease To heave a sigh for old New - York! _____
 Brit - ish clerk a - gain But I heaved a sigh for old New - York! _____
 trimmed me good and fine, And I heaved a sigh for old New - York! _____

rall.

REFRAIN.

Eng - lish - men may have their Lon - don, French-men their Par - ee,

mf a tempo.

Ir - ish - men their Dub - lin or their Cork; But no

mat - ter where you go, You will find they can - not show you as

good a time as you can have in old New - York.

CHORUS. *unison.*

Eng - lish - men may have their Lon - don, French - men their Par - ee,

Ir - ish - men their Dub - lin, or their Cork; But no

mat - ter where you go, You will find they can - not show you As

good a time as you can have in

1 old New - York. 2 old New - York.

ff *D. S.* *ff*

No 5.

Hola!

BOLERO.

Words by

Henry M. Blossom, Jr.

Bonita and Chorus.

Music by

Alfred G. Robyn.

Allegro.

Piano.

The piano introduction is in 3/4 time, marked 'Allegro'. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The key signature has one sharp (F#).

BONITA.

Ho - la! — but 'tis hard to be du - ti - ful

The vocal melody for Bonita is in 6/8 time. It begins with a rest, followed by the lyrics 'Ho - la! — but 'tis hard to be du - ti - ful'. The melody is written on a single staff.

when maid - en is wealthy and beau - ti - ful

CHORUS.

SOPR. & ALTO.
Wealth-y and beau-ti-ful
TENORS.
Wealth-y and beau-ti-ful
BASSES.
Wealth-y and beau-ti-ful

Tra la la la.

Tra la la la.

The chorus section includes vocal parts for Soprano & Alto, Tenors, and Basses, along with piano accompaniment. The lyrics are 'when maid - en is wealthy and beau - ti - ful' and 'Wealth-y and beau-ti-ful'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

For - ev - er de - co - rum for - get - ing sing - ing dance - ing

mf

mad - ly co - quet - ing

Mad - ly co - quet - ing Tra la la la.

Mad - ly co - quet - ing Tra la la la.

The musical score is written for voice and piano. It begins with a vocal line in 3/8 time, which changes to 6/8 time after a double bar line. The lyrics are "For - ev - er de - co - rum for - get - ing sing - ing dance - ing". Below the vocal line are three staves for the piano accompaniment. The first system shows the piano part in 3/8 time, then 6/8 time, with a dynamic marking of *mf*. The second system continues the piano part in 6/8 time. The third system shows the vocal line in 6/8 time with the lyrics "mad - ly co - quet - ing". The fourth system shows the vocal line in 6/8 time with the lyrics "Mad - ly co - quet - ing Tra la la la." and the piano part in 6/8 time. The fifth system shows the vocal line in 6/8 time with the lyrics "Mad - ly co - quet - ing Tra la la la." and the piano part in 6/8 time. The sixth system shows the piano part in 6/8 time.

Age is so sad a thing Youth is so glad a thing Why should its joy then be

Ah!

Ah!

cresc.

circum-scribed — When pas-sions yearn-ing are thrill-ing and burn-ing are,

Ah!

Ah!

pleas-ure like wine should then be im-bibed Ho - la! Ho -

la Bo - na Quer - i - da! Si!

Bo - na Quer - i - da! Si!

Bo - na Quer - i - da! Si!

ff *rall.*

Dear one, Sweet - heart, Words I am long-ing to hear _____

pp

Tell me! Tell me! When shall my true love ap - pear? _____

Ah! Ca - ro! Leave me no long-er a - lone! _____

Dear one, Sweet - heart words she is long-ing to hear! _____

Dear one, Sweet - heart words she is long-ing to hear! _____

p

When thou shalt come love my heart shall be thine _____ For -

She is ev - er thine _____

She is ev - er thine _____

ff

ev - er thy love be mine, Ah! _____ Ah! _____

Her love is thine Ah! _____ Ah! _____

Her love is thine Ah! _____ Ah! _____

p

[illegible]

Id Like to be a Soldier.

No 6.

DUO - Papinta, Leopoldo and Chorus.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano. *ff*

PAP. *f*

Id like to be a sol - dier, That
Id like to be a sol - dier, An

can - not be de - nied, With mus - ket on my shoul - der Or
off - i - cer Id be With e - pau - let - ted shoul - der For

LEO.

su - bre by my side. The call - ing is in - spir - ing, And
all the girls to see. Such thoughts are en - ter - tain - ing, But

LEO. & PAP.

when the guns are fir - ing, An or - der for re - tir - ing hurts a
if you were cam - paign - ing, You'd find your ar - dor wan - ing to a
I'd my

CHORUS.

sol - diers pride.
marked de - gree.

SOPR. & ALTOS.

TENORS.

BASSES.

An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

hurts a sol - diers pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
ver - y marked de - gree.

hurts a sol - diers pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
ver - y marked de - gree.

LEO. & PAP.

1st & 2nd Verse. When fife and drum are play - ing, or - ders

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

mf



The image displays a musical score for the song "The Sound of Music" from the 1965 film of the same name. The score is written for a vocal soloist and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are in English and are written below the vocal line. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into three systems, each containing a vocal line and a piano accompaniment. The lyrics are: "step and - stead - y, ev - er they are - read - y, Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta In their place with e - qual grace To flirt or Boom ta ra ta Boom ta ta ra ta Boom ta ra ta Boom ta ra ta Boom ta ra ta Boom ta ra ta".

step and - stead - y, ev - er they are - read - y,

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

In their place with e - qual grace To flirt or

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta Boom ta ra ta Boom ta ra ta Boom ta ra ta Boom ta ra ta

fight. Then for - - ward! Press on - -

Boom ta ta ra When fife and drum are play - ing Or - ders

Boom ta ta ra When fife and drum are play - ing Or - ders

ward! Hark to the roll of mus - ket -

quick o - bey - ing See them march dis - play - ing all their flags and ban - ners

quick o - bey - ing See them march dis - play - ing all their flags and ban - ners

ry! Hur - rah boys! They ful -

bright tra la la with ev - en step and - stead-y ev - er

bright tra la la with ev - en step and - stead-y ev - er

ff

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat major). The lyrics are: 'ry! Hur - rah boys! They ful -' on the first line, and 'bright tra la la with ev - en step and - stead-y ev - er' on the second line. The piano part includes a forte (*ff*) dynamic marking in the third measure.

ter! 'Tis glor - ious thus in - deed to

They are - read - y In their - place with e - qual grace to

They are read - y In their place with e - qual grace to

This system contains the next four measures. The vocal melody continues with the lyrics: 'ter! 'Tis glor - ious thus in - deed to' and 'They are - read - y In their - place with e - equal grace to'. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'They are read - y In their place with e - equal grace to' are repeated on a lower line.

1

clear the way.

flirt or fight.

flirt or fight.

ff

PAP. *D. S. S.* 2

Id clear the way.

D. S. S.

flirt or flight!

flirt or flight!

ff

ff *p* *D. S.* *ff*

We Were Taught To Walk Demurely.

No 7.

TRIO.

Bonita, Papinta and Teresa.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Andante religioso.

BONITA.  We — were — taught to walk de —

PAPINTA
&
TERESA.  We were taught to walk de —

Piano.  *mf* *p*

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered



pure - ly On some mys - ter - y pro - found. When in need of re - cre -

pure - ly On some mys - ter - y pro - found. When in need of re - cre -

a - tion, Then our wild - est dis - si - pa - tion, Was to

a - tion, Then our wild - est dis - si - pa - tion, Was to

seek se - clud - ed nook, And pe - ruse some pi - ous

seek se - clud - ed nook, And pe - ruse some pi - ous

book, Of this sim - ple re - cre - a - tion our con - tent - ed - mnds par -

took, Of this our minds our sim - ple minds par - took.

took, re - past, par - took our sim - ple minds par - took.

Allegro.

PAPINTA.

School days are past, Now they are o'er, We should do what we

choose _____ Be gay and sing, Stu-dy's a bore, Al-ways gave

BONITA

If life is a dance then trip it a - long, And
me the blues. _____

gai-ly its maz - es thread _____ Oh' let it ad - vance right mer - ri - ly

on, For on - ly too soon 'tis fled. Ah! life is a dance,

PAPINTA.

TERESA. Life is a dance

Trip it a - non, Gai - ly its maz - es thread _____ Let it ad -

Trip it a - non, Gai - ly its maz - es thread _____ Let it ad -

vance mer - ri - ly on, On - ly too soon 'tis fled. _____

vance mer - ri - ly on, On - ly too soon 'tis fled. _____

Ah! _____ Te-di-um may a-bet _____

Sur-feit of joy of-fered all day Te-di-um may a-bet _____

The first system of the musical score. It consists of three staves: a vocal staff (treble clef, key of B-flat), a vocal staff (treble clef, key of B-flat), and a piano accompaniment (grand staff, key of B-flat). The vocal parts have lyrics: "Ah! _____ Te-di-um may a-bet _____" and "Sur-feit of joy of-fered all day Te-di-um may a-bet _____". The piano part features chords and moving lines in both hands.

— Pleas-ure may cloy giv-en full sway, Mer-ri-ment bring re -

— Pleas-ure may cloy giv-en full sway, Mer-ri-ment bring re -

The second system of the musical score. It consists of three staves: a vocal staff (treble clef, key of B-flat), a vocal staff (treble clef, key of B-flat), and a piano accompaniment (grand staff, key of B-flat). The vocal parts have lyrics: "— Pleas-ure may cloy giv-en full sway, Mer-ri-ment bring re -" and "— Pleas-ure may cloy giv-en full sway, Mer-ri-ment bring re -". The piano part features chords and moving lines in both hands. There are markings "rall." above the vocal staff and below the piano staff.

Andante.

gret. Ear-ly les-sons in good breed-ing all fri-

The third system of the musical score. It consists of three staves: a vocal staff (treble clef, key of B-flat), a vocal staff (treble clef, key of B-flat), and a piano accompaniment (grand staff, key of B-flat). The tempo is marked "Andante." and the dynamics are "gret." and "ff". The vocal parts have lyrics: "gret. Ear-ly les-sons in good breed-ing all fri-". The piano part features chords and moving lines in both hands.

vol - i - ty sup - pressed. Since the world is a mis -

lead - ing wick - ed — world at best, Since the world is a mis -

lead - ing wick - ed — world at best.

Cupid Has Found My Heart.

No 8.

Jack.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegretto.

Voice.

Piano.

mf

p

I know not what is this feel - ing, That's
I ne'er have known but in seem - ing, How

stir - ring this heart of mine _____ A rap - ture o'er me
great is the powr of love, _____ Which in my day - time

steal - ing, That thrills my be - ing like wine. My
 dream - ing, My soul has hun - gered to prove. But

soul's con - sumed with a yearn - ing, That's near - ly a - kin to
 now my heart sings in an - - - swer, To heart that's at - tuned to

pain, And still so sweet, I'd fain re - peat its
 mine, A ten - - der re - frain, 'like a rap - - turous strain of

ec - sta - sy once a - gain, Heart so free!
mel - o - dy all di - vine,

rall. *mf a tempo.* *p*

Can it be, 'Tis love, 'tis love? Yes,

Piu lento.
This is a love to cher - ish, A pas - sion strong and

pure Love that will nev - er per - ish, While Faith and Hope en -

dure! Nev - er shall I for - get you, Tho'

Life or Death may part Ev - er I'll love you,

dar - ling! Cu - pid has found my heart,

Cu - pid has found my heart!

No 9.

Finale I.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Tempo di Marcia

Piano

The musical score is for a piano accompaniment of a march. It is written in G major (one sharp) and 2/4 time. The piece is titled 'Finale I.' and is No. 9. The tempo is 'Tempo di Marcia'. The score consists of six systems of music. The first system is marked 'ff' and includes a 'Piano' instruction. The second system has 'sf' and 'p' markings. The third system has 'sf' and 'p' markings. The fourth system has 'mf' and 'p' markings. The fifth system has 'sf' and 'p' markings. The sixth system has 'mf' markings. The score includes various musical notations such as eighth notes, quarter notes, half notes, and chords, as well as dynamic markings like 'ff', 'sf', 'p', and 'mf'. There are also some 'x' marks in the bass line of the first system.

Ev - er read - y, eag - er - ly we ral - ly Nev - er halt or dal - ly,

ff *mf*

Staunch and stea - dy In re - treat or sal - ly,

ff

At their bid - ding for - man quick - ly fal - ter Pru - dent - ly they pal - ter

ff *mf*

Ear - nest - ly they try — to — pass us by.

ff

GIRLS.

Yet let us state for fear you may mis -

mf *f*

judge 'em Ten - der of heart, They're not de - void of

feel - ing, Don't be se - vere — or sym - pa - thy be -

ff *mf*

grudge 'em, They are but men This sol-dier garb con - ceal - ing

f

First system of the musical score, featuring a vocal line and piano accompaniment in D major. The piano part includes a forte (*f*) dynamic marking and a trill marked with an 'x'.

MALE CHORUS.

Second system of the musical score, featuring a male chorus vocal line and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking and triplet markings.

Third system of the musical score, featuring a male chorus vocal line and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking and a forte (*sf*) dynamic marking.

Fourth system of the musical score, featuring a male chorus vocal line and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking and triplet markings.

GIRLS.

Ev - er

read - y

Ea - ger - ly they ral - ly

MEN.

we

*ff**mf*

Nev - er halt or dal - ly

Staunch and

stea - dy

ff

In re - treat or sal - ly,

At their

our

mf

dar - ing foe-man quick - ly fal - ter Pru-dent - ly they pal - ter

Ear - nest - ly they try to pass them

Ear - nest - ly they try, they try to pass us

by. At du - ty's call, the right we claim. On foe to

ff

fall, We rush to fame, In glo - ry's name, At du - ty's

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) has lyrics: "fall, We rush to fame, In glo - ry's name, At du - ty's". The piano accompaniment (grand staff) features a melody in the right hand with triplet markings and a steady bass line in the left hand.

call, At du

The second system continues the vocal and piano parts. The vocal line has lyrics: "call, At du". The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

ty's call.

The third system concludes the piece. The vocal line has lyrics: "ty's call." and ends with a double fermata. The piano accompaniment features a *ff* (fortissimo) section with a dense chordal texture. The system ends with a key signature change to D minor (two sharps) and a 3/4 time signature.

Allegro.

BON. & JUANITA.

Gay is the
TÉR. PAP. & BLANCA.Gay is the
JACK & ROD.Gay is the
BIGOV. & LEOP.

Gay is the

heart when the fu-ture's shin - ing bright - ly, Hap - - py

heart when the fu-ture's shin - ing bright - ly, Hap - py shall we

heart when the fu-ture's shin - ing bright - ly, Hap - - py

heart when the fu-ture's shin - ing bright - ly, Hap - py shall we

we Ban-ish dull care, for its fea-tures are un-
 be when we join in the dance — Ban-ish dull care, for its fea-tures are un-
 we Ban-ish dull care, for its fea-tures are un-
 be when we join in the dance Ban-ish dull care, for its fea-tures are un-

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a series of eighth-note chords and a melodic line. The left hand provides harmonic support with chords and a steady bass line. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

sight - ly, Reck - - - less mer - ri - ment.
 sight - ly, Reck - less mer - ri - ment with our life should be blent.
 sight - ly, Reck - - - less mer - ri - ment.
 sight - ly, Reck - less mer - ri - ment with our life should be blent.

The piano accompaniment continues with the same harmonic structure. The right hand includes a triplet of eighth notes in the final measure of the system, marked with a '3' above the notes.

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap - - py

Gay is the — heart when the fu-ture's shin - ing bright-ly, Hap-py shall we

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap - - py

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap-py shall we

mf *p*

we — Ban-ish dull care for its fea-tures are un-

be when we join in the dance; — Bun-ish dull care for its fea-tures are un-

we — Ban-ish dull care for its fea-tures are un-

be when we join in the dance; Ban-ish dull care for its fea-tures are un-

mf

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

BON.

Pleas - ure beck - ons, Should not pul - ses re -

CHORUS.

spond? Brisk - ly beat - ing,

Should not pul - ses re - spond.

Should not pul - ses re - spond.

Fet-ters cast-ing a - side. _____ Ro - - mance

Fet - ters cast-ing a - side

Fet - ters cast-ing a - side

p

charms us. Weav-ing mag-i-cal spell. _____

Weav-ing mag-i-cal

Weav-ing mag-i-cal

Moon - - light, mu - - sic, nev - er can be de -
 spell Some-how cant be de -
 spell Some-how cant be de -

nied. _____
 nied. _____
 nied. _____

ff
 f

BON. JACK & JUAN.

Pleas - ure
TER, BLAN. & PAT.

Pleas-ure we hail tho' its reign be both short and brief, Care we as- sail from its

Pleas-ure we hail tho' its reign be brief, Care we as- sail from its

Pleas-ure we hail tho' its reign be brief, Care we as- sail from its

brief. I - dle - ness brings re

grasp we would flee. I - dle-ness brings us the sweet-est and best re - lief
grasp we would flee

grasp we flee. I - dle-ness brings us a sweet re - lief.

grasp we flee. I - dle-ness brings us a sweet re - lief.

lief Yes— a sweet re-lief Leis-ure, pleas-ure
 free from the sting of anx-i - e - ty Leis-ure de - lights it al -
 free from the sting of anx-i - e - ty Leis-ure de - lights it al -
 free from the sting of anx-i - e - ty Leis-ure de - lights it ai -

our joys en - hance — Ah! —
 lures it en - chants — Such its fas - ci - na - tion we yield to its spell. —
 Yield we to its spell
 lures it en chants — Ev - - er thus we yield to its spell.
 lures it en chants — Ah!
 Such its fas - ci - na - tion we yield to its spell.

Drea - ry en - ui yields to their spell, — No oc - cu - pa - tion

While it in - cites soon well join in the dance, — No oc - cu - pa - tion Can

While it in - cites soon well join in the dance, — No oc - cu - pa - tion Can

While it in - cites soon well join in the dance, — No oc - cu - pa - tion Can

f

pleas - es so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

please one so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

so
please one so well Ah! — Ah! — Ah!

please so well Ah! — Ah! — Ah!

f

Bonita upper notes only.

Yield we so will - ing - ly to its spell Joy - ful -

Yield we to its spell Joy - ful -

Leis - ure pleas - ure we'll hail Ah!

Leis - ure pleas - ure we'll hail Ah!

ly, joy - ful - ly, joy - ful - ly Yield we so will - ing - ly

ly, joy - ful - ly, joy - ful - ly Yield we

Ah! Ah! Yield we to its

Ah! Ah! Yield we to its

to its spell Vi - va, Vi - va, Vi - va, Vi - va,
 to its spell Vi - va, Vi - va, Vi - va, Vi - va,
 spell Vi - va, Vi - va, Vi - va, Vi - va,
 spell Vi - va, Vi - va, Vi - va, Vi - va,
 Vi - - va!
 Vi - - va!
 Vi - - va!
 Vi - - va!
 Vi - - va!

Allegro.

f

GOV.

Now ere we take de - part - ure for Si - es - ta's quick rest Here's a

CHORUS.

health to San Do - min - go And the flag we love the best Vi - va, Vi -

(Screams.)

va! Our flag un - fur!

Presto.

LEOPOLDO: "You are

my pri - soner! Sieze him!"

End of Act I
5543

No 10.

Opening Chorus.

Words by

Henry M. Blossom, Jr.

Females.

Music by

Alfred G. Robyn.

Allegretto con moto.

Piano.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto con moto.' The score begins with a piano (p) dynamic. The first system includes a mezzo-forte (mf) marking. The second system includes a forte (f) marking. The third system includes a mezzo-forte (mf) marking. The fourth system includes a forte (f) marking. The fifth system includes a forte (f) marking and a crescendo leading to a final forte (f) section.

(Show Girls.)

SOPRANO.

ALTO.

How did it all oc - cur to - day? Have-nt you heard? Nev - er a
 How did it all oc - cur to - day? Have-nt you heard? Nev - er a

word! Poor Le - o - pol - dos run a - way, Quite too ab - surd!
 word! Poor Le - o - pol - dos run a - way, 'Tis quite ab -

What is Pa - pin - ta going to do? She on - ly smiles, One of her
 surd What is Pa - pin - ta going to do? She on - ly

wiles, We know 'twill break her heart in two, Yes, and we're sure he loves her
smiles, We know 'twill break her heart in two, Yes, and we're sure he loves her

true, We think it ver- y sad, dont you? Could it have
true, We think it ver - y sad. dont you? Could it have

rall. *ff a tempo.* *p*

been be - lieved She could be de - ceived?
been be - lieved She could be de - ceived?

f *p rall.*

Lack - a - day, gos - sips say, Love's a cru - el sprite, —

Ah!

Shoot - ing darts, in - to hearts Just - for pet - ty spite. —

Ah!

Lack - a - day, gos - sips say, Love's a cru - el sprite, —

Shoot - ing darts, in - to hearts, Just for pet -

ty spite, 1 spite, 2

JUANITA.

Oh, friends, I've heard some love-ly gos-sip, But it

BLANCA.

may be that it will not in-terest you.

You mean Bo-

CHORUS.

Pray tell us whom con-cern-ing,

Pray tell us whom con-cern-ing,

ni-tu, who run a-way and hid, that the Gov-er-nor might not pro-

JUANITA.

pose? Per - haps,

Yes! that's no news. We all have heard of that.

Yes! that's no news. We all have heard of that.

but there is some - thing more, She will neer be his. Some one else has

What! Why?

What! Why?

won her, ,

Allegro.

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

Allegro.

JUANITA.

You

neer con - sent to throw her self a - way.

neer con - sent to throw her self a - way.

ff

Moderato.

ne'er can tell what love has done, Nor

For love's an ar - rent jest - er,

For love's an ar - rent jest - er,

Moderato.

mf

f

when a maid - en's heart is won, But

At least un - til you test her,

At least un - til you test her,

mf

f

I should say if I were asked, Has

That this Lieu-ten - ant bold

That this Lieu-ten - ant bold

won her, And the Gov - er - nor, the cold.

Is left out in the cold.

Is left out in the cold.

mf *f* *mf* *rall.* *sfz*

The Mosquito and the Midge.

No 11.

Papinta and Chorus of eight Girls.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro moderato'. It begins with a treble clef staff containing a whole rest. The left hand, in bass clef, starts with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of chords: G2-B1, F2-A1, E2-G1, D2-F1, C2-E1, B1-D1, A1-C1, G1-B0. The piece ends with a final chord of G2-B1.

PAPINTA.

The vocal introduction for Papinta is in 2/4 time. It begins with a treble clef staff containing a whole rest. The left hand, in bass clef, starts with a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a series of chords: G2-B1, F2-A1, E2-G1, D2-F1, C2-E1, B1-D1, A1-C1, G1-B0. The piece ends with a final chord of G2-B1.

1. A dash-ing young mos-qui-to loved a dam-ty lit-tle midge, 'Twas a
2. Now Jul-i-et had brothers, and a lot of oth-er kin, Who re-
3. That night our bold mos-qui-to took his lit-tle midge a-way, To —

The chorus consists of three lines of lyrics. The vocal part is in 2/4 time, starting with a treble clef staff. The piano accompaniment is in 2/4 time, starting with a bass clef staff. The lyrics are: case of Ro-me-o and Jul-i-et. He fused to let her throw her-self a-way. They where a big ho-tel was near at hand. They

lived a - mong the rush - es in the stream be - neath the bridge, She
 said that Ro - me - o was of the low - est or - i - gin, And
 found some "com - fy" quar - ters in a weed - y lit - tle bay, And

lived up where it was - nt quite so wet. Each
 scarce - ly dared to show him - self by day. They
 ev' - ry night they list - ened to the band. The

pleas - ant sum - mer eve - ning he would ser - e - nade his dear, He
 laid for him that night as to his try - ing place he soared, But
 guests be - gan to scratch and scold and swear they would - nt stay, The

mf

had a love-ly ten-or voice, Mel-li-flu-ous and clear, The
 Ro-me-o was read-y with his ev-er trust-y sword. When
 land-lord got some ker-o-sene and dumped it in the bay, Poor

rall.

kind of voice that peo-ple stay a-wake at night to hear, And
 he got through with them they all were feel-ing rath-er bored, And
 Jul-i-et was left to die, but Rom-y flew a-way, And

Tempo.

this was the song he sang, Ping!
 this was the song he sang, Ping!
 thus 'twas he sad-ly sang, Ping!

rall. *mf*

— Ping! — Ping! — Ping! — List - en now my love to
 — Ping! — Ping! — Ping! — Ev' - ry - bod - y talks of
 — Ping! — Ping! — Ping! — I am much too young to

FEMALE CHORUS.
 (Humming.)

me. Ping! — Ping! — Ping! — Ping! —
 me. Ping! — Ping! — Ping! — Ping! —
 die. Ping! — Ping! — Ping! — Ping! —

Dearest one I love but — thee. — Life is but short, let us
 be pop - u - lar as I can be. — Wher - ev - er I go, I am
 Ju - li - et my love, good — bye! — Oil on the wa - ters, may

love while we may — — Taste of the sweets while you're a - ble I say, —
 of - fered a hand — — I have a weak - ness for o - pen work, and the
 tem - pests sub - due, But its course is too smooth for a love that is true . —

Make a deep im - press - ion in your own pe - cu - liar way. —
 blood that's in my veins is of the no - blest in the land! —
 I will drink in blood to - night in mem - or - y of you. —

1. & 2. *D. C.* 3.
 Ping! Ping! Ping! Ping!
 Ping! Ping! Ping!
 Ping! Ping! Ping!

DANCE.



Ain't it funny what a difference
 No 12. just a few hours make?

Words by
 Henry M. Blossom, Jr.

Music by
 Alfred G. Robyn.

Moderato.

Piano.

The piano introduction is in G major, 2/4 time, marked Moderato. It consists of two measures. The first measure features a treble clef with a half note G4, a half note A4, and a half note B4, followed by a half note rest. The bass clef has a half note G2, a half note A2, and a half note B2, followed by a half note rest. The second measure features a treble clef with a half note G4, a half note A4, and a half note B4, followed by a half note rest. The bass clef has a half note G2, a half note A2, and a half note B2, followed by a half note rest. Dynamics include *mf* and *f*.

When the
 My old

The vocal line begins with a half note G4, a half note A4, and a half note B4, followed by a half note rest. The piano accompaniment features a treble clef with a half note G4, a half note A4, and a half note B4, followed by a half note rest. The bass clef has a half note G2, a half note A2, and a half note B2, followed by a half note rest. Dynamics include *mf*, *f*, and *p*.

sun starts to rise in the far - off East - ern skies And the
 bunk is the place when I seek its soft em - brace Whence my

The vocal line continues with a half note G4, a half note A4, and a half note B4, followed by a half note rest. The piano accompaniment features a treble clef with a half note G4, a half note A4, and a half note B4, followed by a half note rest. The bass clef has a half note G2, a half note A2, and a half note B2, followed by a half note rest.

wak - ing lit - tle bird - ies peep, When each
trou - bles and my cares take flight, And I

poor sad - eyed clerk has to hus - tle down to work It is
reg - lar - ly say as I tum - ble out each day, "Now, I'm

then that I be - gin to need my sleep. All the noise that is made in the
go - ing to get a lot of sleep to - night. I re - solve with - out doubt to cut

bus - y marts of trade. Seems to lull me like a moth - ers soft re -
dis - si - pa - tion out, But I make my res - o - lu - tions all in

frain, But at night - say at 3 it is Lit - tle Bright Eyes me, There's a
vain, For it aint an - y use there is al - ways some ex - cuse, Its a

CHORUS

diff - 'rence that I real - ly cant ex - plain. Ah! Aint it
prob - lem that I real - ly cant ex - plain. Ah! Aint it

Solo.

Piu lento.

fun - ny what a diff - rence just a few hours make? In the
fun - ny what a diff - rence just a few hours make? All my

morn - ing I'm so tired I'm near - ly dead, But as
clothes look might - y seed - y in the day. But when

day grows in - to night I be - gin to feel all - right just a -
eve - ning shad - ows fall I'm a sec - ond Ber - ry Wall, All the

bout the time I ought to go to bed, As a
wrink - les and the grease - spots fade a - way. Then I

bus - 'ness man I know I'd make an aw - ful hit If they'd
lose my "tired — feel - ing" and I find my friends, And I

let me work when I am wide a - wake, If some
"hit it up" till morn be - gins to break, But when

sys - tem could be found, Just to turn the time a - round, Aint it
noon-time comes a - long, Im for Car - rie Na - tien strong, Aint it

CHORUS. *unis.*
fun - ny what a diff - 'rence just a few hours make. As a
fun - ny what a diff - 'rence just a few hours make. Then I

bus - 'ness man we know he'd make an aw - ful hit, If they'd
lose my "tired" — feel - ing" and I find my friends, And I

let him work when he is wide a - wake, If some
"hit it up" till morn be - gins to break, But when

sys - tem could be found just to turn the time a - round, Ain't it
noon - time comes a - long, I'm for pro - hi - bi - tion strong, Ain't it

fun - ny what a diff - 'rence just a few hours make. few hours make.
fun - ny what a diff - 'rence just a

"My San Domingo Maid."

No 13.

Bonita and Chorus.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro con moto.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked *pp* (pianissimo) and the second system is marked *p* (piano). The tempo is *Allegro con moto*. The key signature has one flat (B-flat) and the time signature is 2/4. The score features a variety of musical notations including eighth notes, sixteenth notes, and chords, with some passages marked with accents (^) and slurs. The piano part is written in a grand staff with a treble and bass clef.



Chorus.

My San Do - min - go Maid, ——— My heart has nev - er strayed, —

p

—— I'm dream - ing of you, for I love you, And your mem - 'ry ne'er shall

fade. So ver - y near to me, ——— so ver - y dear to me, ———

You are my dain - ty lit - tle San Do - min - go Maid.

Once in — San Do -
But a - lus for

min - go lived a dain - ty lit - tle maid - en, Her form was small and
faith - less vows and pro - tests of de - vo - tion, It will not be the

slen - der, her eyes were large and ten - der, Ma - ny a suit - or
last time, that love has proved a pus - time, Soon the stran - ger

sought her hand, whose heart with love was la - den, But on - ly one this
sailed a - way a - cross the bri - ny o - cean, But con - stant as in

maid could please, A stran - ger from a - cross the seas, Who came a ser - e -
days of yore, She sang his love-song o'er and o'er, To still her heart's e -

Chorus.

na - din' He came a ser - e - na - din, _____
mo - tion, To still her heart's e - mo - tion, _____

'Twas thus he sang _____ My San Do -
'Twas thus she sang _____ My San Do -

Refrain.

min - go Maid My heart has nev - er strayed I'm dream - ing

of you, for I love yove, And your mem - 'ry ne'er shall fade, So ver - y

near to me, so ver - y dear to me. You are my

1 Chorus repeat refrain.

dain - ty lit - tle San Do - min - go Maid, My San Do -

2

Last ending.

Maid. _____ Maid. _____

D.S.

f

DANCE.

No 14.

We Come of Castilian Blood.

Words by
Henry M. Blossom, Jr.

Leopoldo and Chorus.

Music by
Alfred G. Robyn.

Introduction.

Allegro.

Piano.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand plays chords of D, F#, A, B, and C. The piece ends with a half note D in the right hand and a half note D in the left hand, marked *rall.*

Spirited.
TENORS.

The tenor vocal line is in 2/4 time, key of D major. It begins with a half note D, followed by eighth notes E, F#, G, A, B, C, D. The lyrics are: "Oh, Love and War, they are on a par, For many's the heart they har-row, And". The line ends with a half note D, marked *mf*.

mf BASSES.

The bass vocal line is in 2/4 time, key of D major. It begins with a half note D, followed by eighth notes E, F#, G, A, B, C, D. The lyrics are: "Mars can fling no dead-lie thing, Than Cu-pids poi-soned ar-row. But". The line ends with a half note D, marked *mf*.

The tenor vocal line is in 2/4 time, key of D major. It begins with a half note D, followed by eighth notes E, F#, G, A, B, C, D. The lyrics are: "what were life with-out the strife, of biv-ouac and of bat-tle? And". The line ends with a half note D, marked *mf*.

The bass vocal line is in 2/4 time, key of D major. It begins with a half note D, followed by eighth notes E, F#, G, A, B, C, D. The lyrics are: "what its bliss, with-out the kiss of the girl that we love the best? Fol-de-rol". The line ends with a half note D, marked *mf*.

The tenor vocal line is in 2/4 time, key of D major. It begins with a half note D, followed by eighth notes E, F#, G, A, B, C, D. The lyrics are: "rol Fol-de-rol of the girl we love the best?". The line ends with a half note D, marked *mf*.

Allegretto con anima.

LEOPOLDO.

So draw your sword when -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

ev - er the word is to fight for your coun - try's good. Who -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

rol, de - rol, rol

eer the foe, well cause him to know that we come of Cas - til - ian de -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

rol, Fol, Fol - de -

blood. _____

rol. _____

Fol - de - rol, But when the work of the sol - diers' done, Then

rol.

And fold her close in a soft em-brace, for the
haste to the girl you love — Oh Fol - de - rol, de rol — Oh

witch - ing spell of a pret - ty face, is sweet - er by far than the
Fol - de - rol, de - rol — Oh Fol - de - rol, de -

Jus - sam - ines are, when they bloom in the ear - ly spring. So
rol, — de - rol, Oh Fol - de - rol, Oh

draw your sword when ev - er the word is to fight for your coun - try's
Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol
rol, Fol - de -

good And loy - al - ly prove to her whom you love That you
rol.

Fol - de - rol, Oh Fol - de - rol de - rol, Oh

come of Cas-til - ian blood. Of Cas-til - ian blood.

Fol - de - rol de - rol, Oh Fol - de - rol, Fol - de - rol, Oh Fol - de -

rall.
Of Cas-til - ian blood Ho - li!

tempo.
rol, Oh Fol - de - rol, Oh Fol - de - rol de -

rall. Oh

rol, de - rol de - rol, boom boom boom.

Fol - de - rol.

No 15.

Ensemble.

Spanish Waltz.

Words by
Henry M. Blossom, Jr.

Including: "San Domingo Dance"

Music by
Alfred G. Robyn.

Allegro con spirito.

Piano.

The piano score for "Spanish Waltz" is written in 3/4 time and the key of D major (indicated by two sharps). The tempo is "Allegro con spirito." The score consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (p) dynamic and includes a "Piano." instruction. The score features various musical notations, including notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). The piece concludes with a final cadence in the fifth system.









Vivace.

131

ff

Ho - la! Ho - la! Vi -

f

va! The dance!

ff

132
DANCE "SAN DOMINGO"

JACK & BON.

Allegretto.

PRINCIPALS and CHORUS.

Gai - ly danc - ing, Bright eyes

Gai - ly danc - ing, Bright eyes

Gai - ly danc - ing, Bright eyes

f *mf* *p* *mf*

glanc - ing, Dance we light as air.

glanc - ing Bod - ies mov - ing with rhythm - i - cal sway.

glanc - ing Bod - ies mov - ing with rhythm - i - cal sway.

Ev - 'ry meas - ure gives us pleas - ure, Ho - -

Ev - 'ry meas - ure gives us plea - ure, As the

Ev - 'ry meas - ure gives us plea - ure, As the

mf

la, Ho - la, Ho - la Gai - ly To

man - do - lins mer - ri - ly play Gai - ly

man - do - lins mer - ri - ly play Gai - ly

To

1. 2.

f *mf* *f*

tap of tam-bour-ine and click of cas-ta-net, Ah!

We grace the mer-ry

We grace the mer-ry

tap of tam-bour-ine and click of cas-ta-net,

p

With un-du-la-ting forms and gen-ly wav-ing

scene with pi-rou-ette.

scene with pi-rou-ette.

With un-du-la-ting forms and gen-ly wav-ing

f

arms 'Tis thus that we dis - play, our charms, To

'Tis thus that we dis - play, That we dis-play our charms, To

'Tis thus that we dis - play, That we dis-play our charms,

arms

fz

tup of tam-bour-ine and click of cas-ta-net Ah!

tap of tam-bour-ine and click of cas-ta-net Ah!

Ah!

f *p*

With un - du - la - ting forms and gen - tly wav - ing

With un - du - la - ting forms and gen - tly wav - ing

The first system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are "With un - du - la - ting forms and gen - tly wav - ing".

f

The piano accompaniment for the first system, consisting of two staves. It features a flowing melody in the right hand and a supporting bass line in the left hand. A forte (*f*) dynamic marking is present.

arms 'Tis thus that we dis - play our charms, Gai - ly

arms 'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

The second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are "arms 'Tis thus that we dis - play our charms, Gai - ly".

f *mf*

The piano accompaniment for the second system, consisting of two staves. It continues the melody from the first system. Dynamics include forte (*f*) and mezzo-forte (*mf*).

danc - ing, Bright eyes glanc - ing, Dance we

danc - ing, Bright eyes glanc - ing, Bod - ies mov - ing with

danc - ing, Bright eyes glanc - ing, Bod - ies mov - ing with

light as air. Ev - 'ry meas - ure gives us

rhythm - i - cal sway. Ev - 'ry meas - ure gives us

rhythm - i - cal sway. Ev - 'ry meas - ure gives us

mf

pleas - ure Ho - - la, Ho - - la, Ho -

pleas - ure As the man - do - lins mer - - ri - ly

pleas - ure As the man - do - lins mer - - ri - ly

The first system of the musical score is in G major (one sharp). It consists of four staves. The top staff is a vocal line with lyrics "pleas - ure Ho - - la, Ho - - la, Ho -". The second and third staves are vocal lines with lyrics "pleas - ure As the man - do - lins mer - - ri - ly". The fourth staff is a piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

1. la, Guilty la Let us

2. play Gai - ly play Let us

play Gai - ly play Let us

The second system of the musical score continues in G major. It consists of four staves. The top staff is a vocal line with two first endings. The first ending has lyrics "1. la, Guilty la Let us" and the second ending has lyrics "2. play Gai - ly play Let us". The second and third staves are vocal lines with lyrics "play Gai - ly play Let us". The fourth staff is a piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The first ending is marked with a first ending bracket and a repeat sign.

dance, let — us dance, Come let us dance gai — — —
 dance, let — us dance, Come let us dance gai — — —
 dance, let — us dance, Come let us dance gai — — —

f

ly gai — ly dance. — — —
 ly gai — ly dance. — — —
 ly gai — ly dance. — — —

ff

Allegro con fuoco.

GOVERNOR.

Sieze that scoun-drel, and you my men, bind him!

Cast him in pri-son.

What can this

mean?

What can this mean?

Moderato.

JACK.

Your excel-len-cy, what means this? I know of no charge that could de -

prive me of my lib - er - ty.

GOVERNOR.

Ah well, ah well of

BONITA.

Allegro moderato.

O spare him, O

this lu - ter on.

Allegro moderato.

spare him, O spare him I pray! Where -

Allegro.



Allegro.



For I live in him, I love him blind - ly,
That fel - low must be pun - ished.

Pre - cious boon I ask ___ of ___ thee ___ re -
I shall not set him free al -

call thy words and ___ set ___ him ___ free.
tho' you plead on bend - ed knee,

1 in plore on bend ed knee

No, he shall not go free!

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

Spare, oh spare my love to me, O

This I swear I swear to thee the

The piano accompaniment continues with a treble and bass staff. The treble staff features a more active melodic line with many sixteenth notes, and the bass staff has a steady accompaniment of chords.

spare him! O spare him.

scoun - drel the scoun - drel.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff provides harmonic support with chords and single notes.

Moderato.

145

GOVERNOR.

So much beau - ty al - most makes me hes - i - tate,

p

yet it is my du - ty to pro - tect the state, For I am its mag - is -

f

trate.

SOPR. & ALTOS.

Yes, he is its mag - is - trate.

TENORS.

Yes, he is its mag - is - trate.

BASSES.

ff

ff

Moderato.

Du - ty should be ev - er first

Moderato.

Slight it no - one ev - er durst And our gra - cious

mag - is - trate Has done what he feels to be right, But

Maestoso.

mer - cy may be with jus - tice blent, — Were sure he's free from a

mer - cy may be with jus - tice blent, — Were sure he's free from a

Maestoso.

f

wrong in - tent, Hear us then while we

wrong in - tent, Hear us then while we

beg of thee To let this young man go

beg of thee To let this young man go

mf

For we thy fond lov- ing
 free. For we thy lov- ing
 free. For we thy fond lov- ing
 For we thy lov- ing

maestoso

peo - ple are Our lov - al - ty and our sup -
 peo - ple are Our love do we
 peo - ple are Our lov - al - ty and our sup -
 Our love do we

port thou hast
 give thee. O grant our re - quest. O
 port thou hast O grant our re - quest. O
 give thee.

mf

grant our re - quest — Hear us! We im - plore thee!

grant our re - quest — Hear us! We im - plore thee!

Hear us! Hear us, hear our prayer.

Hear us! Hear us, hear our prayer.

ff *ff*

ff

ff

ff

In The Days Of Old.

"Bi" and Girls

Words by
HENRY M. BLOSSOM, Jr.

Music by
ALFRED G. ROBYN.

Moderato.

Piano. *mf*

The piano introduction is in 3/4 time, marked 'Moderato' and 'mf'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The accompaniment consists of chords and single notes in the left hand.

p

It is strange what a change has come o-ver the world Since the days of
Walk-ing back from the track where I lost all my stack, As I trudged the

The first line of the song features a vocal melody and piano accompaniment. The piano part is marked 'p' and continues the harmonic support from the introduction. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

long a - go, _____ The dis - tinc - tion of cast is a thing of the
dust - y road _____ I was passed by a "jay" with a cart load of

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic structure, supporting the vocal line.

past 'Tis a bank ac - count now you must show. _____ To be
hay And his own in - di - vid - u - al load. _____ And he

The third line of the song concludes the vocal melody and piano accompaniment. The piano part provides a final harmonic support for the vocal line.

rude and to stare and to fre-quent-ly swear, Is con-sid-ered the
stopped and in-quired; "Don't the walk make you tired?" And I an-swered him

thing in smart sets _____ And I shud-der to think that some
"Yes" with a smile. _____ Then he said: "I must go but if

real la-dies drink, And a few e-ven smoke ci-gar-ettes. _____ It was
walk-ing's too slow I'd ad-vise you to run for a while.' _____ It was

Con anima.

not like that in the old-en days, Which have passed be-yond re-call In the
not like that in the old-en days, Which have passed be-yond re-call In the

rare old, fair old gold - en days, It was not like that at
rare old, fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if
all Then the "rubes" all stood for the bun - co game And they

not we nev - er told, I sigh in vain, to live a - gain In the
bought the brick of gold, These "jays" were not so wise a lot In the

1. days of old. It was 2. days of old.

Fine
D.S. al Fine.

Finale II.

No 17.

Principals and Chorus.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn

Allegro moderato. BI.

Voice. It was not like that in the old-en days, Which have

Piano. *ff* *mf*

passed be-yond re - call In the rare old fair old gold - en days, It was

not like that at all Then we all did just what we ought to do, Or if

not we nev - er told, I sigh in vain, to live a - gain In the

Principals & Chorus

days of old.

ff It was not like that in the

ff It was not like that in the

ff

old - en days, Which have passed be - yond re - call In the

old - en days, Which have passed be - yond re - call In the

rare old fair old gold - en days, It was not like that at

rare old fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if

all Then we all did just what we ought to do, Or if

not we nev - er told, I sigh in vain to

not we nev - er told, I sigh in vain to

live a - gain In the days of old.

live a - gain In the days of old.





